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THE
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BY MR. E. B. HAVELL.

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Silver Armlets and Bracelets.
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Silver Armlets of Built-up Filigree Work.
Necklets.
The Ruthrachamalai, or Necklet of Utrasum Beads
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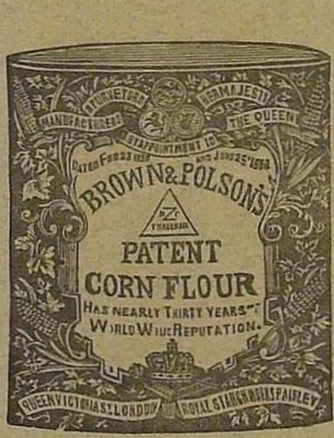

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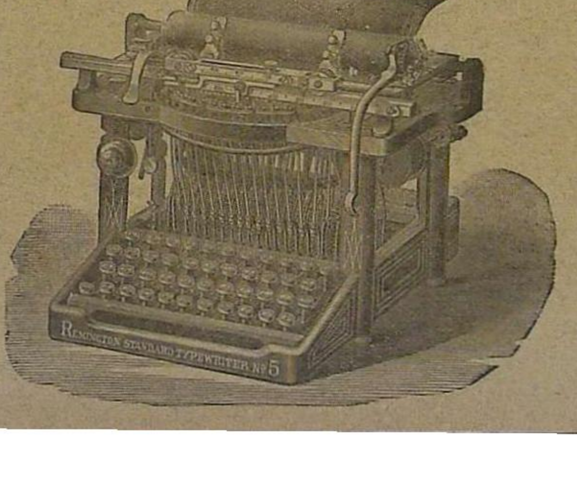

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The Journal of Indian Art and Industry.

THE ART INDUSTRIES OF THE MADRAS PRESIDENCY.

By Mr. E. B. HAVELL, Superintendent of the Madras School of Arts.

I.—JEWELLERY. *(Continued).*

WE must search among the rude ornaments of the aboriginal tribes for the *motif* of many of the forms and designs of Indian jewellery. Primitive man first adorned his person, or that of his better half, with ornaments ingeniously fashioned from dried grasses and stalks of creeping plants, seeds and fruits, or pieces of bone and ivory, and more attractive gew-gaws made of glittering beads of glass, or precious stone and metal. Probably the next step was to carve in wood, and cast in bronze or lead rude imitations of the ornaments he had been accustomed to borrow from Nature's workshop. Then he imitated the twisted grass in gold and silver wire, and with hammer and chisel fashioned more skilful counterfeits of seeds and fruits in thin sheets of the precious metals soldered together. But, as man became conscious of his inventive faculty, he was not content with mere imitation. His religious ideas and the objects and symbols of his worship would afford a multitude of subjects for the exercise of his imagination. The tools he used, and the character of the materials he worked with, would suggest new forms. So the cunning fingers of those who had been first accustomed only to twist wire in more or less complicated patterns, or to beat out tubes of silver in imitation of chopped grass, and make bead ornaments in precious metal, as they acquired more skill, created the delicate art of filigree jewellery, exquisite work built up of threads, wafers, and globules of gold or silver, sometimes so minute that it is hard to believe that human fingers could have soldered together such infinitesimal fragments of metal. Our so-called Aryan forefathers carried this art with them in their journeyings westward, and it was brought to the highest state of perfection in Europe, as the antique jewellery of Etruria, Scandinavia, and Ireland bear witness.

The goldsmiths who worked with the die, punch and chisel, were led onwards in the same way. When they were no longer satisfied with imitation of natural objects (worn either for adornment, or for their supposed protective or curative virtues), they began to devise original forms in chasing and *repoussé* work, as their fancy suggested, or the tools and materials they worked with led them. Working with the purest silver and gold, and seeking inspiration from Nature, but with Art to guide their hands and stimulate their imagination, they unconsciously fulfilled what Emerson has expressed in his admirable aphorism, "Art is Nature passed through the alembic of man."

Those who cast ornaments in the baser metals, iron, bronze, brass and lead, no doubt worked for an inferior class ; as the people gradually increased in prosperity and enlightenment, there would be less demand for the rude ornaments they made. So they too, emulating the skill of their brother craftsmen, made moulded imitations of the finer ornaments of the gold and silver smiths, until they acquired such skill that they could cast in one piece even small chains with complicated interlacing links, such as are worn by many wild tribes in India to this day.

This technical and artistic evolution may be clearly traced in a typical collection of Madras jewellery. The south of India has been, until comparatively recent times, free from Mahomedan invasions, so the art of the people is for the most part pure Dravidian, unaffected by Saracenic influence. The aboriginal tribes show us twisted grass bracelets and armlets, necklets of glass and coral beads, cowries, seeds, pieces of chopped grass, hair, bone and ivory, and blocks of silver (rarely gold), rudely shaped. The native custom of wearing garlands at festivals and ceremonial occasions is only a survival of one of the earliest forms of jewellery.* Among the agricultural population, the Vellâlars and others, we find the aboriginal types imitated in gold and silver, then filigree work and its imitation in base metal (described in the previous article). The finest gold filigree ornaments are worn by the better class of Sudras in country places, but in towns they have now, to a great extent,

* Sir George Birdwood (*Indian Arts*, p. 184) speaks of the "fig leaf," the heart-shaped leaf of the sacred fig or pipal, *ficus religiosa*, which conventionally represented in silver is "worn by the women in the wilder parts of India, and which in many places is their only clothing." This silver leaf, called *aramúdi*, is commonly worn as their only clothing by female children of tender years in Madras, not only in the wilder parts, but throughout most of the towns and districts of the Presidency.

gone out of fashion with Sudras. The patterns, however, survive in bronze imitations sometimes worn by the poorer Sudra ryots. Finally, among Vaisyias and Brahmins, we arrive at the highest development, elaborate chased and *repoussé* ornaments, with precious stones often lavishly used. These distinctions, as I have stated before, are by no means strictly observed now; some Vaisyia and Brahmin ornaments are worn by many of the other castes, though Sudra or low caste ornaments will never be worn by Brahmins.

No. 25 is a selection from aboriginal ornaments in the Government Central Museum, Madras. The Museum collection is still incomplete, especially as regards grass ornaments, but the types shown here are fairly representative. Figs. 1 and 2 are from Ganjam; they are necklets worn by the Khonds, an aboriginal race inhabiting the hill tracts of that district. Figs. 3, 4, 5, 6, and 8 are from South Canara. Figs. 7 and 9 are from Malabar. Fig. 6 shows the simplest type of grass ornament, a few stalks of dried grass or creeper twisted together. Fig. 3 is a more ornamental one made of rattan. Fig. 4 shows two necklets; one consists of tubes of chopped grass strung together; the other is more curious, the beads of which it is composed being cut out of some hard substance, probably cocoanut shell; they are evidently carved in imitation of a seed or fruit, and resemble a pattern of necklet, to be described hereafter (see No. 33, fig. 3), which is worn in silver and gold all over India. The pattern of fig. 2 may be compared with the grass necklet in fig. 4; the tubes of grass, joined together in pairs, are here imitated in lead, forming a simple repeat, which, strung in alternate rows with beads between, makes up an effective pattern. Fig. 1, in red and yellow, and fig. 5 in red and white glass beads are specimens of necklets. Figs. 7 and 9 are made of brass. They are the type of necklet commonly worn in gold by the Nayars and Tiers of the West Coast, but I am not sure whether they are, strictly speaking, aboriginal ornaments, or only rude imitations of gold jewellery.

In the following plates the gradual development from these early types may be clearly traced. The most interesting of the brass ornaments worn in various parts of the Presidency have been already described in Vol. IV. No. 34 of the *Journal of Indian Art.*

No. 26, borrowed from Major-General H. P. Hawkes' book of *Photographs of Madras Art Ware,* shows the jewellery of the Todas, one of the tribes of the Nilgiri mountains, said to be of Aryan descent. They exercise a kind of sovereignty over the other Nilgiri tribes and beyond tending herds of buffaloes they do no work of any kind; so these ornaments must have been made for them by the Badagas, another tribe of aborigines, or quite possibly, by the goldsmiths of the plains. The most interesting and characteristic ornament is the necklet made up of rough octahedrons and imitation beads of silver, with a curious ornament forming the centre. The ends are finished by two large bunches of cowries, small shells which are current coin with aboriginal tribes. Among the other ornaments will be noticed a real silver coin of some native dynasty of the plains. The long silver chain is worn as a belt, a small silver money box being generally attached to it.

No. 27. Figs. 1, 2, and 6, are armlets worn generally by women of the Scavenger caste; but in Coimbatore and some other districts by Vellâlars or agriculturists. The first one is obviously derived from the chopped grass stalks worn by aborigines. The double tubes are identical with those which form the pattern of the Khond necklace (fig. 2, No. 25). In fig. 2 the ends of the tubes are closed with ornamental caps; a single cylinder like this is often worn on a necklet as a receptacle for some charm or relic; a larger and more ornamental cylinder of this kind forms part of the *thâli,* the Hindu marriage necklet, which will be described hereafter. Figs. 3, 4, and 5 are bracelets derived from fruit and flower forms; fig. 3, probably, from the blunt spines which cover the surface of the jack fruit; fig. 4 might be from the bud of the lotus; fig. 5 is a conventionalised rendering of the bud of *Calotropis gigantea,* the flowers of which are used in the worship of Mahadeo or Shiva, and Hanuman, the monkey god. The garlic bulb will be easily recognised as the origin of the armlet, fig. 6.

No. 28. Figs. 1 and 2 are two silver anklets; the first a common pattern worn by Sudras everywhere; the second is worn by Vellâlars in Coimbatore. Figs. 3 and 4 are also anklets in silver, worn chiefly by Sudras in the Southern districts. The pattern is evidently derived from twisted wire. Sir George Birdwood shows the primitive type in Plate 49, *Indian Arts* (Silver Jewellery of Dinajpur, Bengal). Figs. 5, 6, 7 and 8 are toe-rings. Fig. 5 is a double ring worn on the second and third toes of the left foot; the conventional fish for the third toe is an emblem of Shiva. In the previous article it has been explained how the spirals in fig. 7 are formed from coils of waxen threads and cast by the *cire perdue* process. This spiral form is met with in Etruscan and other prehistoric jewellery and metal work of Europe; in filigree work it will be simply a coil of wire, but it is frequently found cast by *cire perdue* from a coil of wax. Probably the spirals originally represented the coils of a serpent; then the workmen found how easy it was to cover a large surface quickly by a series of spirals. In the Louvre collection of antique jewellery there is a gold tortoise, the back of which is made up in this way: it might have been cast by a Madras workman of the present time.

Figs. 1, 2, and 3, No. 29, are gold necklets, the first two worn by agriculturists chiefly in Vizagapatam and the Northern Circars, the other by low castes everywhere. Fig. 1 is worn by men as well as women; the little

pendant convex discs represent *dholl*, a kind of native food prepared from split peas or *gram*. The repeat forming the pattern in fig. 2 consists of two conventionalised grains of rice joined together. This necklet is also affected by men of the agricultural class in Vizagapatam, but the pattern is a common one found everywhere, and generally worn by women. Sometimes a bracelet is made by stringing together a number of these gold grains of rice in the same way as the garlic bulb is used in fig. 6, No. 27. No doubt there is an idea of *fetish* or propitiation of the Earth deity in this custom of wearing gold counterfeits of the precious grains on which the mass of the population depend for their food. Fig. 3 is strongly suggestive of the so-called *astragal* moulding of classic architecture: the long beads with tapering ends probably represent rice in the husk; these are of gold or silver, the smaller beads of glass or coral.

No. 30. Fig. 1 is another pattern of gold necklet derived from rice husk. Fig. 2 of the same plate is a necklet worn by all classes of Sudras, especially in the Northern districts. The pattern is an imitation in gold of an aboriginal bead necklet; it is the prototype of the elaborate filigree work of which fig. 4 is an example. Fig. 3 is a gold necklet which is a great favourite with Sudra women in Madras, but the pattern is a universal one in India, and is made in silver, gold, and base metals. Fig. 4, No. 30, and the three figures in No. 31 are all examples of silver filigree, or built-up work. The first two of these are armlets worn in the Vizagapatam district by people of the Vellâlar or agricultural caste; it will be noticed how very similar they are to the brass armlets figured in Part 34 of the *Journal of Indian Art*, No. 23, figs. 6 and 7.

Fig. 2, Plate 31, is a fine pattern of bracelet worn by the same class of people in the Coimbatore district. It is built up on a corrugated plate of silver, which is left plain in two places to form an effective contrast to the filigree work, the fastening is shown at 2*a*: an ornament of the same type is figured in Plate 48 of Sir George Birdwood's *Indian Arts*. Figs. 3 and 4 are good examples of built-up patterns, which also come from the Coimbatore district. The projecting ornament in the centre of fig. 4 is the double head of a *Yâli*, the dragon or *Raksha* who lives in the dense impenetrable jungles, conventionalised almost beyond recognition; the sketch at A gives the form as it would be represented in sculpture. The *Yâli*, or *Raksha*, figures very often in Indian folk-lore and mythology, and its representation is very frequently introduced into South Indian ornament. Sometimes it appears as a huge gryphon with an elephant-like trunk, carrying off a real elephant in it.

No. 32 shows a number of silver anklets chiefly worn by Sudras. Figs. 1 and 2 are said to represent the long bean called *Vêlangkay* (fig. 2*a*, half natural size), the fruit of a tree from which arrack is made: in fig. 2 the inner embossed ring on each link seems to imitate the swelling of the seed within the pod. It is evident that aboriginal bead patterns were the origin of figs. 3 and 4; a section of the inside of the anklet given at 4*a* explains the construction of fig. 4. Fig. 5 and similar chain patterns in silver are often imitated in brass and lead by the *cire perdue* process described in the previous article. The mould is in one piece, and the ornament with its interlacing links will be cast entire.

There is a religious interest attached to the necklets figs. 1 and 3, No. 33. They are made in gold, silver, and base metals, and are worn over nearly all India by Hindus of every class. The melon-like bead in fig. 1 is an imitation of the myrabolan fruit, *Phyllanthus emblica, Linn.*, known in Tamil as *nellikây*, which is sacred to Shiva. It is recorded that Rama, during his wanderings in the forest, received intelligence of his father's death, and among the sacrificial foods which he offered to the Gods at the funeral ceremony was a dish prepared from *nellikay*. The Hindus make pickles and preserves from it, and invariably use it in their food the day after a fasting day. Its commercial uses in dyeing and tanning are well known. The plain bead alternating with the *nellikay* is generally made of red coral, which is reputed to have many talismanic and medicinal virtues: those who cannot afford coral will wear imitations of it in lac. This necklet is worn only by married women. Fig. 3 is worn by children and by women, whether married or not: it is derived from the smaller fruit of *Phyllanthus distichus, Muell.*, known as *arunellikay*, which is also recognised as sacred food, and is eaten by religious devotees. Fig. 2 is mostly worn by Telugu people: it is an imitation of the jessamine bud, sacred to Shiva and Vishnu.

No. 34 illustrates the *Ruthrachamalai*, a necklet made of utrasum beads, which are sacred to Shiva, and held in high veneration by all his followers. All Shivaites use it as a rosary when offering prayers: it is constantly worn by fakirs or *yôgis*, by Hindu widows (who are required to give themselves up to a life of religious devotion), and by all Hindu devotees, in the hope that they will thereby obtain Shivalocke—the heaven in which Shiva resides. Ablution forms an important part in the Hindu ritual, and the *Ruthrachamalai* will always be worn by religious Hindus when bathing, as it is supposed that the water-drops falling from the beads will purify from all sins and render holy those on whom they fall. The tree, *Elæocarpus Ganitrus, Roxb.*, which produces the beads grows in Nepaul and Assam and is common in Singapore. *Ruthracham* in Sanscrit signifies "the eye of Ruthra," or Shiva. Figs. 1, 2, 3 demonstrate in a very interesting manner the progressive development of the

goldsmith's art. Fig. 1 shows the natural beads or nuts simply set in gold and strung together. In fig. 2 each bead is enclosed in a case of delicate filigree, imitating in effect the tubercled surface of the nut. Fig. 4 reaches a still higher point in technical progress. The double nut or "Philippine" is rare, and is held particularly sacred, as it symbolises the union of Shiva with his wife Parvati. Hence the precious object is here enclosed in a gold locket richly chased: on the lower half of it are representations of the *lingam*, the phallic emblem sacred to Shiva. Surmounting the locket is a gold *repoussé* plaque on which the artist has bestowed his utmost skill: the god Shiva and Parvati his wife, attended by fan-bearers, are riding in state on the sacred bull. The necklet itself is made up of gold beads in imitation of the *Ruthracham*: they are too small to contain the natural beads, and so probably they are simply filled with lac in accordance with the usual practice of goldsmiths. Gold itself is held sacred by the Hindus: in the days of Brahminical supremacy in India low castes were forbidden to wear it. It is said that a man with gold in his mouth cannot lie and gold is put into a dead man's mouth to serve as his passport to heaven.

It will be unnecessary to illustrate necklaces made up of English sovereigns, French 10-franc pieces, and other gold coins which are commonly worn by all classes. On the West Coast the women are great coin collectors; they prize especially old Venetian gold ducats and other numismatic relics of the former trade between the great Italian Republics and the East.

Nos. 35, 36, and 37 illustrate the complete panoply of Hindu jewellery worn on the feminine head in Madras. Figs. 1 to 11, No. 35, and figs. 4, 6, and 7, No. 36, are various ear ornaments. Both men and women in Madras are unconsionably fond of ear-ornaments, and the ear-boring ceremony is one of the first religious rites a Hindu child has to go through. The lower caste women in general are content with a disc or ring of wood, ivory, or metal, about ¾′ to 1′ in diameter, called a *kammal*, which is thrust into a slit in the lobe of the ear. But in Madura and some of the Southern districts it is a custom with Sudra women to fasten upon each ear no less than six different ornaments: they are generally of gold, but imitations in brass are made for those who cannot afford the precious metal. The lobe of the ear is slit and during childhood leaden rings are hung from it until it is enormously distended. It is considered the very "height of fashion" to drag down the lobe until it reaches the shoulder: the length to which it is brought is an index of social position. A complete set of ornaments for one ear is shown in figs. 1 to 6, No. 35. The padlock-shaped ornament, fig. 5, called *thar-kanuku*, hangs loose at the extremity of the distended lobe. A little above this, on the right hand side, is fastened the *nagapatam-tandatti* (fig. 6), representing the cobra (*naga*) with expanded hood. An ornament called *tandatti* (fig. 4) resembling a miniature bracelet, is fastened on the left of the *thar-kanuku* opposite to the *nagapatam-tandatti*. There are a number of ear-ornaments, probably Etruscan, among the *bijoux antiques* in the Louvre which are precisely similar in form; some of the patterns on them in built-up filigree work are exactly the same as those which the goldsmiths of Malabar use to decorate the necklaces worn by the Nair and Tier women. There are many striking points of resemblance both in design and technique between the gold jewellery of the South of India and the prehistoric jewellery of Europe. This is a matter of the deepest interest for archæologists. Just above the lobe, on the outer rim of the ear, there is fixed the *suri* or *kurnapu* (fig. 3) symbolical of the sun. Above this again comes the crescent-shaped *bauvali* or *chandra-purai*, "the moon-jewel." The illustration of it given (fig. 2) is jewelled, ordinarily it would be made of gold, chased. On the highest point of the ear two *koppu*, (fig. 1) like a pair of dumb-bells crossing each other, complete this elaborate series. These ear-ornaments and the other head-ornaments figured in the following plates are especially interesting for the evidence they afford of the primitive Sun, Moon and Elemental worship of the Aryan conquerors of India and the Serpent and Devil worship of the aboriginal and subject races, which merged into the all-embracing Hinduism of the Brahmins.

Figs. 7 to 10, No. 35, are variations of the *nagapatam* and *thar-kanuku*, which are worn by two peculiar castes, Maravans and Ahamadiyans, in the south of the Madura district. In religion these people nominally belong to the Shivaite sect of Hindus, but they are attached to their especial gods called *Karuppana Sami* and *Bhadra Kali*, and their customs differ considerably from those of strict Hindus. They allow widow marriages and recognise divorce. Probably they are the remnants of the devil-worshippers who formed the bulk of the population before the advent of the Aryan race. The drawings here reproduced were taken from brass ornaments: the same patterns are made in gold, but they are difficult to obtain, as most of the Maravans and Ahamadiyans are poor agriculturists. Fig. 11 is a gold ear-ornament worn by Uriya women in the Northern Circars. It is curiously like the crocodile-gryphon which occurs very frequently on the Buddhist sculptures from the Amravati tope in the Kistna district.

Brahmin women, Chetties and others of the higher castes, as well as dancing girls, instead of dragging down the lobe in the manner described, insert a gold or jewelled *kammal*, fig. 4*a*, No. 36, into it: attached to the *kammal* are a gold or jewelled chain, the upper end of which is looped into the hair above the ear, and a *jimiki*,

which is a gold or jewelled tassel, fig. 4*b*, with pendant pearls which hangs below the lobe. Fig. 6, No. 36, is a variety of the *chandra-purai* or *kurnapu* ear-ornament and fig. 7 another pattern of a *jimiki* which are worn by Telugu women.

Besides the ear itself, the curl of hair in front of it, known to the fair sex as the "love-lock" or more familiarly, the "kiss-me-quick" has also its especial ornament called *girtha* (fig. 8). Dancing-girls wear it with the curved end turned towards the ear: women of the Chetti and goldsmiths' caste turn it the other way.

The nose is provided with three kind of ornaments, a small pendant called a *bulaku* (fig. 12, No. 35) for the *septum* or middle cartilage of the nose, a gold or jewel stud and a ring called *nathu* (fig. 13, No. 35), which are inserted through piercings in the wing of the nostril: some castes wear them in the left nostril, and others in the right. The *bulaku* and *nathu* shown at figs. 12 and 13 are worn by Brahmins of the higher castes and also by dancing girls. Fig. 14, No. 35, is a kind of *nathu* called *pêchari* worn by some classes of Sudras. It is the most perfect specimen of gold built-up filigree to be found in India. The bands of lattice-work and the edges of the jewel are formed of the finest filaments and globules of gold, soldered together with marvellous skill and accuracy. The drawing is the full size of the *pêchari*, but the work is so minute that I have added enlarged sections of the inner and outer edges to explain the construction. The outer edge, where it meets the fastening, is finished by a parrot minutely chased, and four rubies embellish this wonderful nose-ring. The goldsmiths who do this fine built-up work are a special class; they are found only in villages, as their customers are generally agriculturists. Their fellow-workmen in the large towns look upon them as low-caste.

No. 36, fig. 1, is the *thalai-saman*, or head ornament, which encircles the forehead and temples and covers the parting of the hair: this and the other head ornaments in No. 37 are now worn by almost every caste at marriages and other festivals, but I believe they are properly Brahmin or high caste ornaments. The *thalai-saman* here shown is jewelled. Figs. 1*a* and 1*b* are two old designs for the centre band in plain gold: the side bands to correspond with them would be chain patterns fringed with pearls similar to the jewelled design. The pendant which hangs over the forehead in the centre is generally crescent-shaped, like the *chandra-purai* ear-ornament already described, as it is in fig. 1. It is, no doubt, a charm to protect the wearer from the evil influence of the moon. The pendant fig. 1*a* is another talisman. The two birds at fig. 1*b*, which in heraldic phraseology are said to be "addorsed," represent the *Hansa* or sacred swan, the vehicle of Brahma, who is the first person of the Hindu Trinity—Brahma, Shiva and Vishnu. Fastened on the right and left of the *thalai-saman* is a kind of tassel called *jampu* (fig. 5) which hangs in front of each ear. Figs. 2 and 3 are the *surya-purai* and *chandra-purai*, Sun and Moon ornaments, which are fastened on the top of the head within the angles formed by the bands of the *thalai-saman*. They are sometimes jewelled, as in the examples given, but more generally they are of gold, chased like the similar ornaments in No. 37.

All the ornaments shown in No. 37 are worn on the back of the head. Fig. 1 is the *jadanagam*, a richly chased gold, or sometimes jewelled, ornament covering the long plait into which the hair is twisted. The five-headed Nâga, or Serpent-king, with which the plait is surmounted, is the Hydra which Krishna, the national hero of India, slew in single combat: the hero himself is dancing in triumph under the distended hood of the serpent. At the commencement of the plait Krishna reappears as the god Vishnu surrounded by winged attendants: the design of the links which cover the plait is composed of a *yâli's* head, supported on either side by a *Garuda*, the vulture or eagle-vehicle of Vishnu. The end of the plait is finished by a silk tassel (fig. 1*a*).

On the back of the head, just above the *jadanagam*, the *jadapillai* is placed: this is composed of the Sun and Moon emblems combined, the crescent fitting close to the circumference of the sun emblem (fig. 2 and 3). In Cuddapah, Kurnool and Bellary, and in Mysore, the *nagari-jadapillai* (fig. 4) is worn: this is a combination of the *jadanagam* and *jadapillai*, the sun emblem being replaced by the *naga*.

We now come to the *Thali*, the marriage necklet of the Hindus, Nos. 38 and 39. The tying of the *thali* is the essential part of the marriage ceremony, corresponding to the putting on of the ring in the Christian rite, and the breaking of it is the symbol of widowhood or of divorce. The *thali* proper hangs in the centre of the necklet: it is usually a phallic emblem, the form of which varies according to the sect or race to which the wearer belongs. It is difficult to obtain exact information regarding the various kinds of *thalis*, indeed, the subject would afford ample material for a special monograph. Figs. 1, 2, and 4, No. 39, represent three forms of the *thali* worn by different classes of Tamil Sudras. The device at the back indicates the religious sect of the wearer. Vaishnavaites always adopt the trident emblem of Vishnu (fig. 1*a*). A Shivaite *thali* will bear sometimes a conventional tree of life, as in No. 38, where the *thali* is reversed, or the *chakram*, fig. 1, No. 39, or the sun and moon, fig. 2 No. 39. The first figure in No. 39 is called the *Pillayar thali*, after Ganesa the Belly-god, son of Shiva: it is worn by Vellâlars. Fig. 2, worn by the low-caste Shanars, is called the *peria-thali* or great *thali*. The *chiru-thali* or little *thali*, fig. 4, is worn by some of the Kammâlar or goldsmiths' caste: the two star-like forms probably repre-

sent the *gadha* or mace of Vishnu. The Brahmins, the "twice-born," wear a double *thali*, fig. 3. The plain circular *thali* at fig. 5, bearing the sun and moon emblems, is worn by Telugu Sudras: a Sanscrit *mantram* or prayer is often inscribed on it.

Besides the *thali* proper, the marriage necklet contains two cylinders of gold, either chased or set with precious stones, called *thayittu*, No. 38. They are intended to contain charms, generally in the form of a piece of paper inscribed with a Sanscrit *mantram*, or with some cabalistic device, but the goldsmiths now often lose sight of the original intention of the *thayittu* and simply fill them with lac.

The *thali* and the two *thayittus* are the essential parts of the marriage necklet, but it will often contain besides a number of charms in the form of conventional representations of fruits, flowers and leaves, or of sacred objects and vessels used in religious ceremonies. In No. 38 the ornaments hung in front of the neck are gold, and those behind set with precious stones. Figs. *a*, a^1 are bunches of aniseed; *b*, b^1, b^2, b^3 are charms or lockets called *bottu*; *c*, a native vegetable called *avarakkay*; *d*, a flower or fruit I cannot identify; *e*, the *tulasi-madam*, the pedestal on which grows the sacred basil or *tulasi* plant placed in the courtyard of every religious Hindu's house; *f*, a sandal cup or vessel for holding powdered sandal-wood and rosewater used at festivals and religious ceremonies for anointing the hands and body; *g*, the *aragu-kulishan* or "beautiful pinnacle," a representation of the summit of a Hindu temple; *h*, h^1, h^2, h^3, h^4, h^5 are almonds; *i*, a pineapple; *j*, a melon; *k*, nutmeg; *l*, *brinjal*; *m*, a vessel for holding food; *n*, a rosewater sprinkler; *p*, chillies; *q*, q^1, *champangi*, a native seed; *s*, coriander; *t*, leaf of the *vilva* tree, *Cratæva religiosa*, sacred to Shiva and Parvati; *u* u^1, mangoes; *v*, plantains; *w*, cocoa-nut; *x*, lotus-bud; *o*, *r*, r^1 are berries difficult to distinguish, and the goldsmiths who generally make these ornaments in Madras could not help me to identify the leaf at *y* or the fruit form at *z*. The two square jewelled ornaments have not, as far as I could ascertain, any special significance: they are not essential to the marriage necklet. Generally they are chased in gold with a figure of some Swami or god.

There is an interesting ceremony connected with the circular charm called *bottu*. It is the custom with Sudra married women to observe a festival called *Nômbu*, sacred to Latchmi, the wife of Vishnu, which is held on the full moon day in the months of August and October. In the evening they will go to the temple to worship the goddess, taking with them a gold *bottu* which they leave before her shrine. Returning to their homes they again invoke the goddess before retiring to rest. On the following morning the *bottu* is taken from the temple and tied round the neck with a thread dipped in saffron. After a few days it is fastened on to the marriage necklet. No. 39, fig. 5, shows a *thali* on which a number of these consecrated charms have been tied.

The three armlets in No. 40 are worn by Chetties, Komattis, Brahmins, and the higher castes generally, and by dancing girls. Fig. 1 is the simplest type, made of twisted wire; the pattern may be compared with the brass armlet, No. 22, fig. 3, in Vol. IV. of the *Journal of Indian Art*. The elaborately chased and *repoussé* armlet, fig. 2, is very characteristic of South Indian ornamentists who revel in ingenious combinations of the dragon *yali*, the bird of Vishnu called *Garuda*, and the sacred parrot. Two *garudas* are sometimes combined in a device which is indistinguishable from the double-headed eagle of the imperial dynasties of Europe. The crescent *chandra-purai* and the lotus will be recognised again in the jewelled pendant. The next figure (3) is a jewelled design of which the sacred lotus and parrot, very skilfully treated, form the *motif*.

The next plate, No. 41, illustrates two silver finger-rings (figs. 1 and 3), a gold bracelet (fig. 2), and a silver belt (fig. 4) all worn by men. The rings, which are curved like the armlets in the last plate, are worn on the third and fourth fingers. The bracelet is worn by Princes and Rajahs and is bestowed by them on others as a mark of favour; the design is a combination of heads of a *yali*. The belt is a very fine unadulterated example of the Madras jeweller's art. The band which forms the belt proper is made of plaited silver wire: over the band are fastened alternately bosses and plaques richly chased in various designs, a plain strip of silver separating them and relieving the richness of the ornament. The designs of some of the bosses and plaques are shown separately below the belt. The fastening represents Krishna firstly as the Indian Orpheus playing on the *vîna*, and secondly deified as the god Vishnu. Belts of this kind are worn by well-to-do ryots in the Kistna district, but the belt most commonly worn by men is a cord of plaited wire with a massive fastening of blocks and beads of plain silver: these are made by goldsmiths everywhere. Women wear as a belt a band of silver or gold, generally plain, but sometimes richly chased or jewelled.

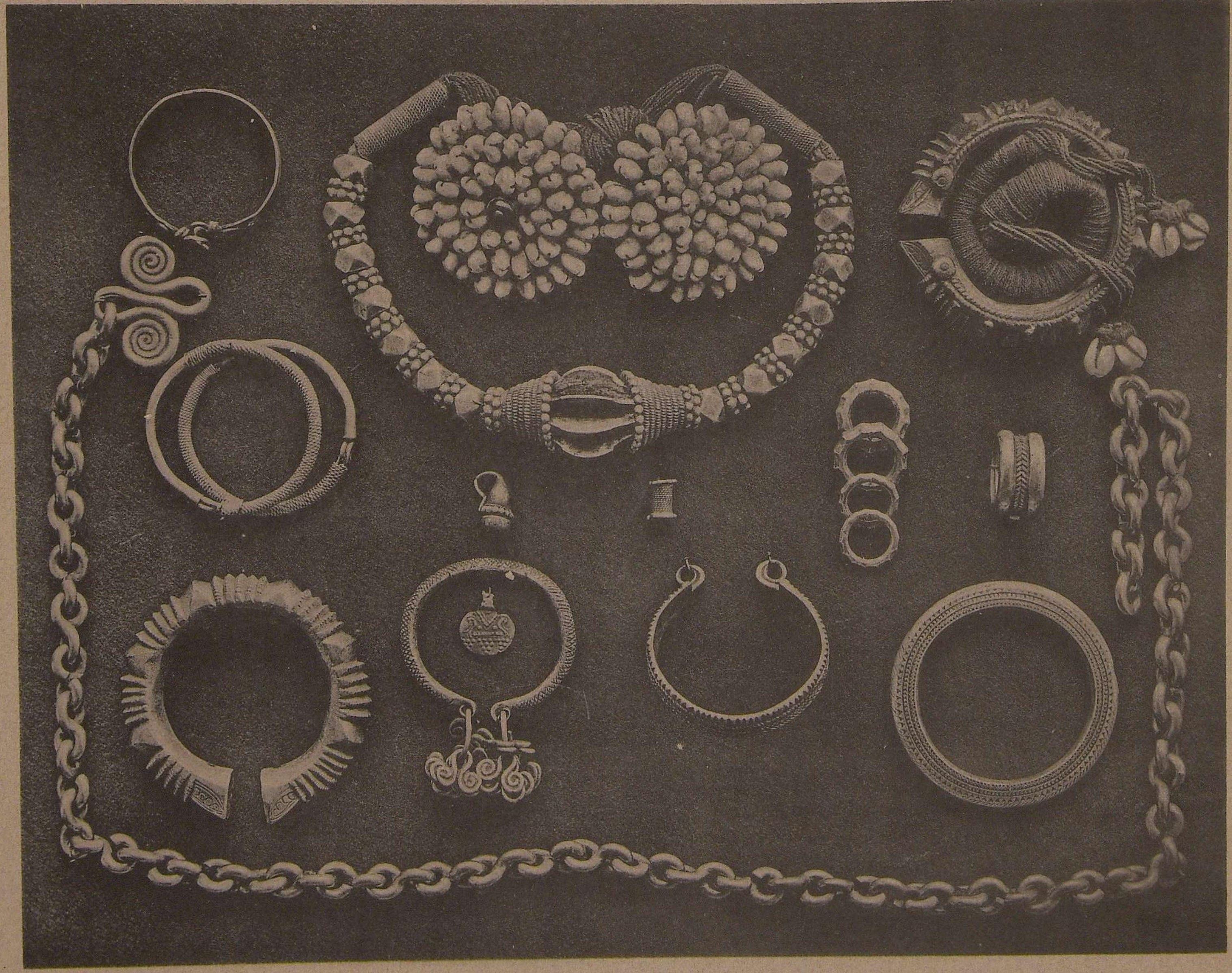
(To be continued.)

LIST OF ILLUSTRATIONS.

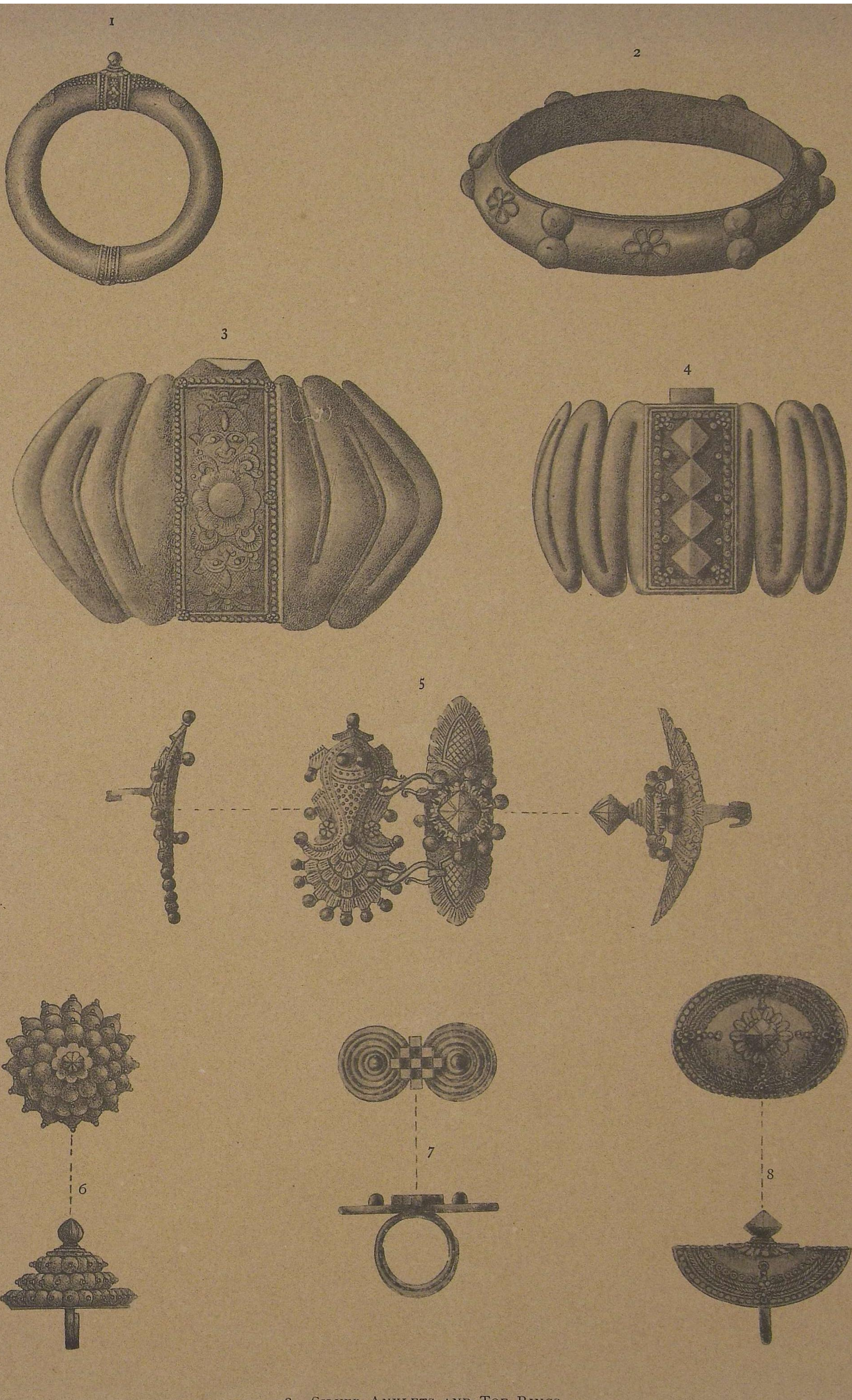
25.—Ornaments worn by Aboriginal Tribes. 26.—Jewellery worn by Toda Aborigines. 27.—Silver Armlets and Bracelets. 28.—Silver Anklets and Toe Rings. 29.—Gold Necklets. 30.—Gold Necklets and Silver Armlet. 31.—Silver Armlets. 32.—Silver Anklets. 33.—Necklets. 34.—The Ruthrachamalai. 35.—Ear Ornaments and Nose Rings. 36.—Head and Ear Ornaments. 37.—Gold Head Ornaments. 38, 39.—The Thali, or Marriage Necklet. 40.—Armlets. 41.—Finger Rings, Gold Bracelet, and Silver Belt.

25.—Ornaments worn by Aboriginal Tribes.

Madras Presidency.



26.—Jewellery worn by the Toda Aborigines of the Nilgiri Hills.
Madras Presidency.



28.—Silver Anklets and Toe Rings.
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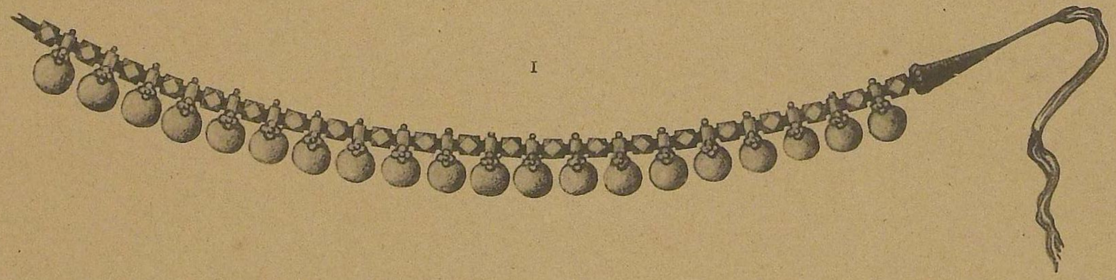

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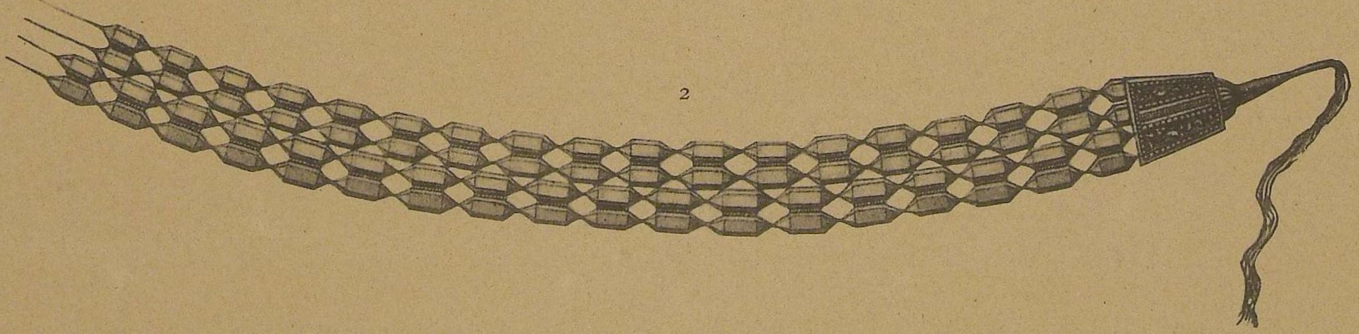

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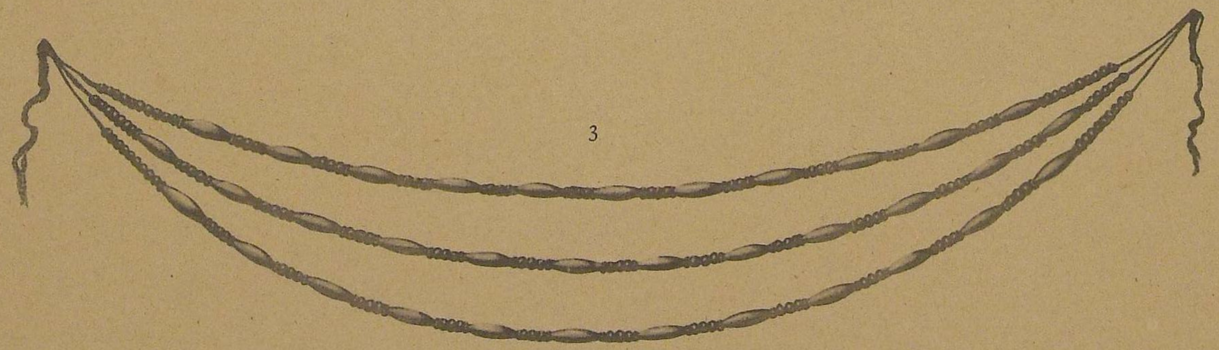
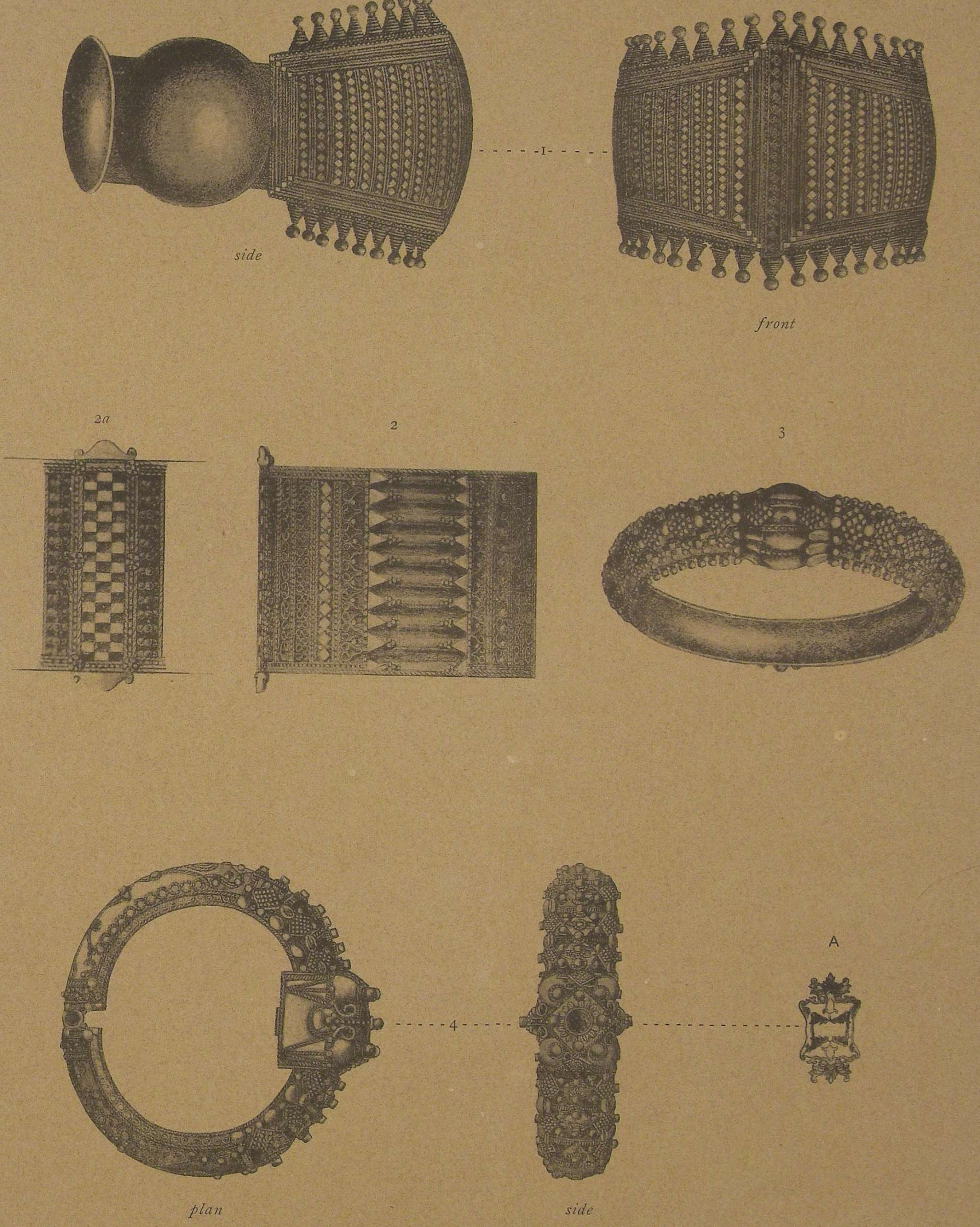


29.—GOLD NECKLETS WORN BY VELLÂLARS OR AGRICULTURISTS.

Madras Presidency.



31.—Silver Armlets of Built-up Filigree Work worn by Vellalars.
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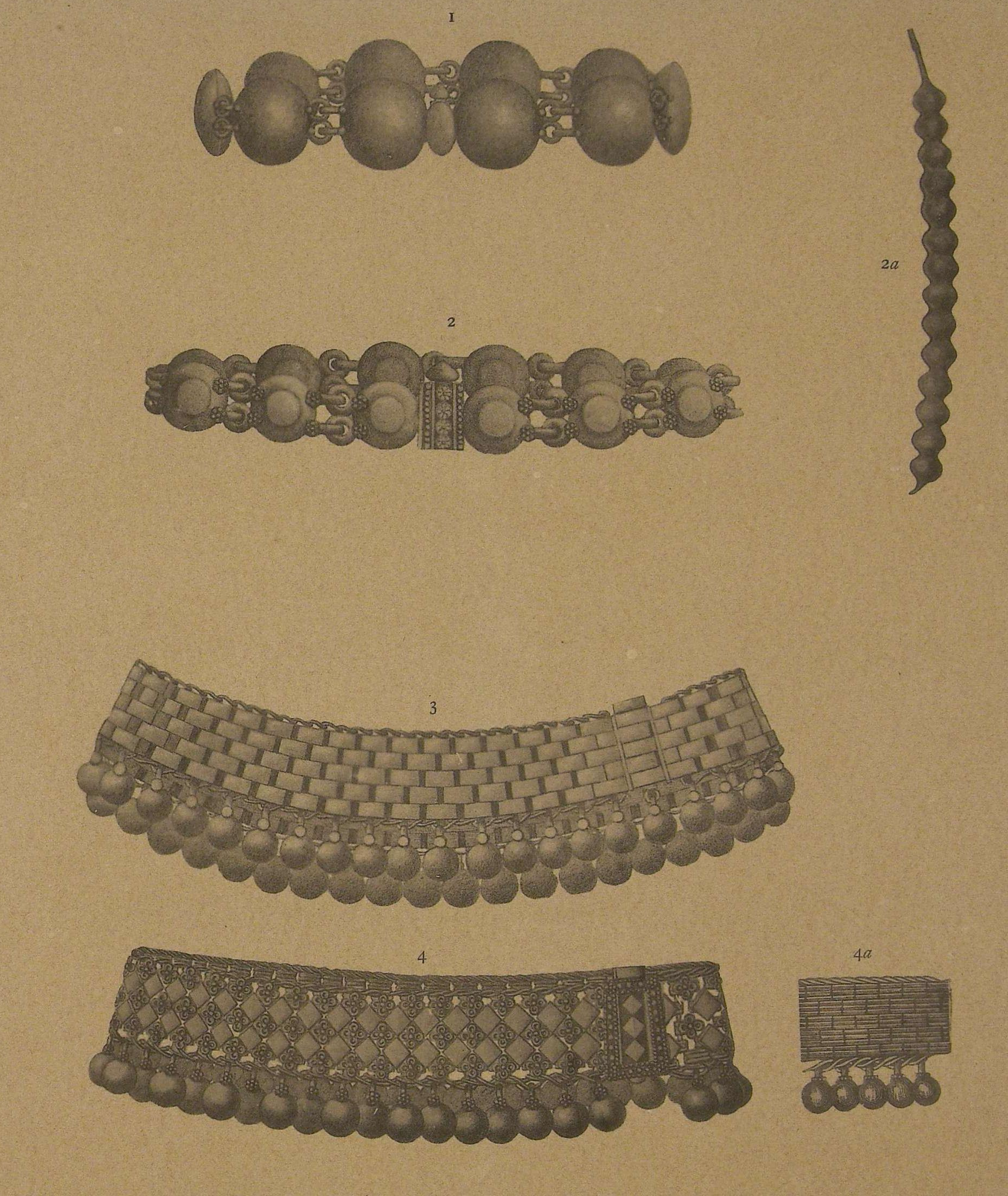
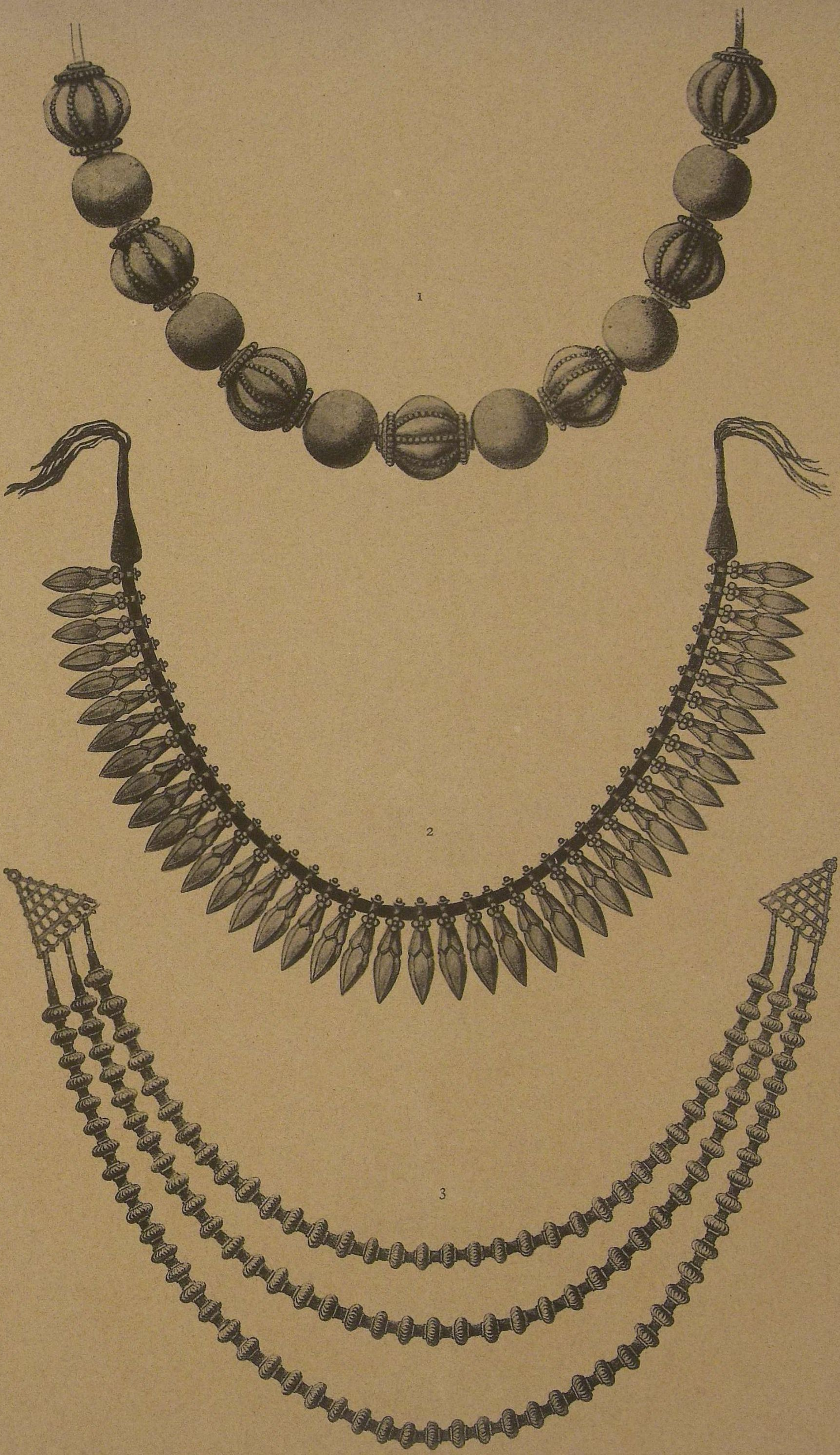


32.—Silver Anklets.

From drawings by C. Gungatharén, Madras School of Arts.

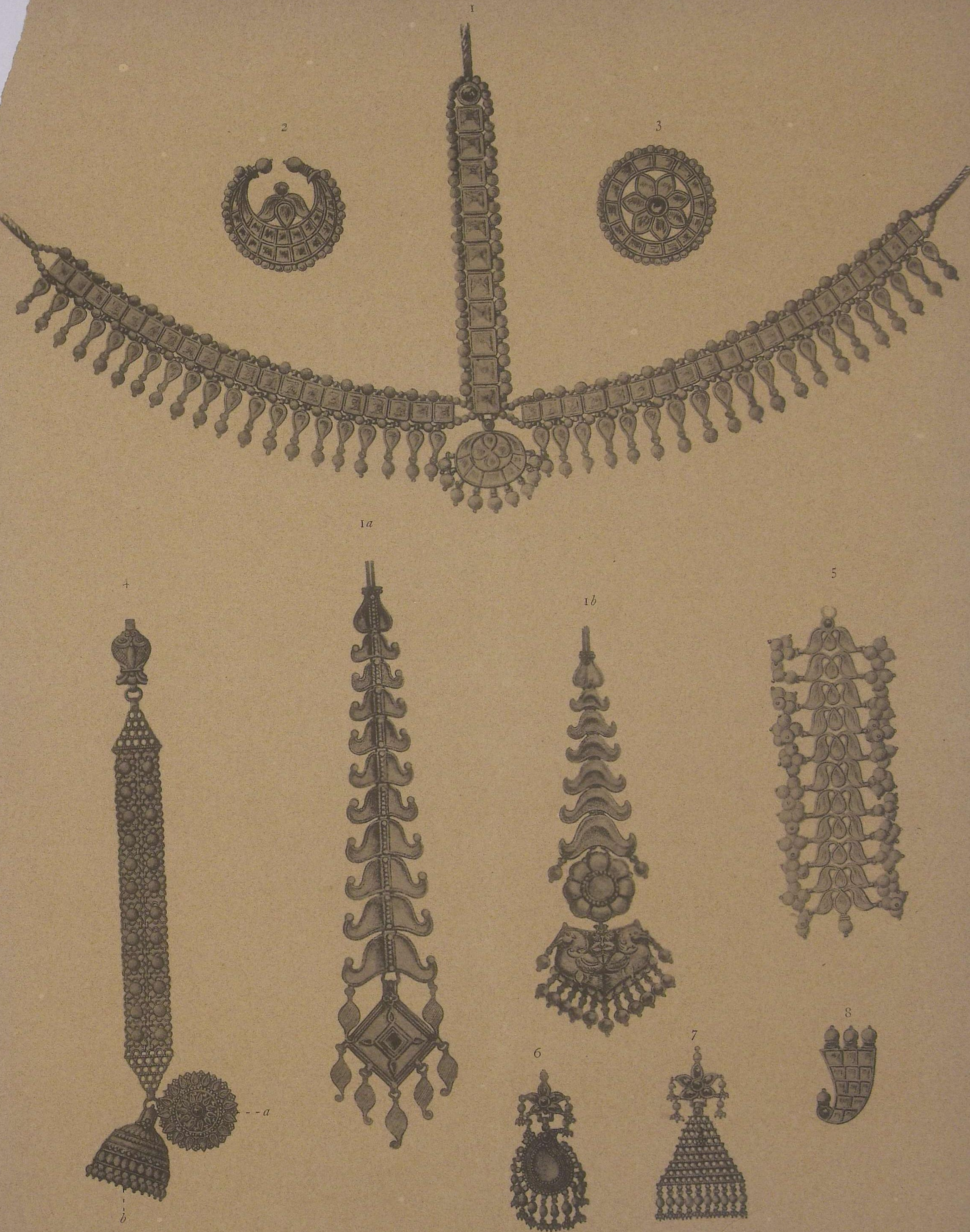


33.—NECKLETS.

From drawings by C. Gungatharén, Madras School of Arts.

34.—The Ruthrachamalai, or Necklet of Utrasum Beads.

Madras Presidency.



36.—Gold and Jewelled Head-Ornaments and Ear-O

From drawings by C. Gungatharen. Madras School of A

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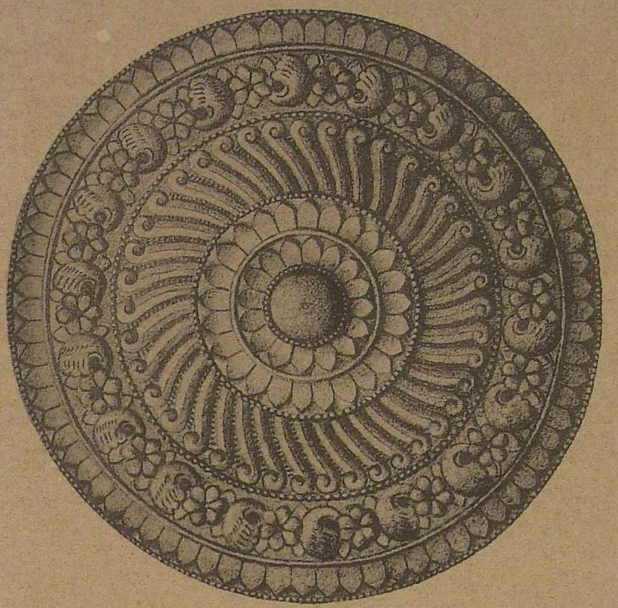

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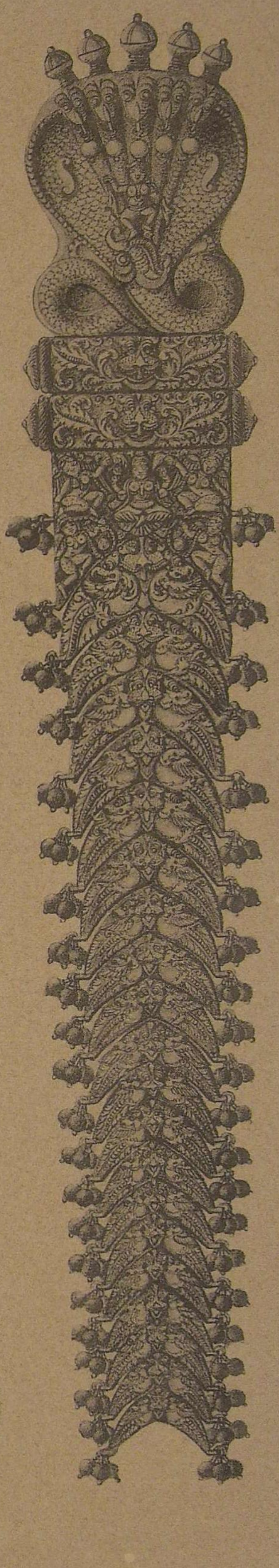

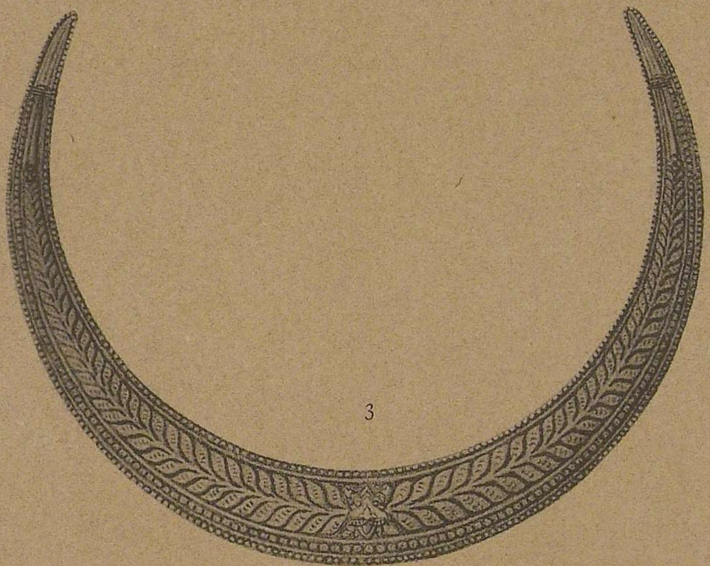

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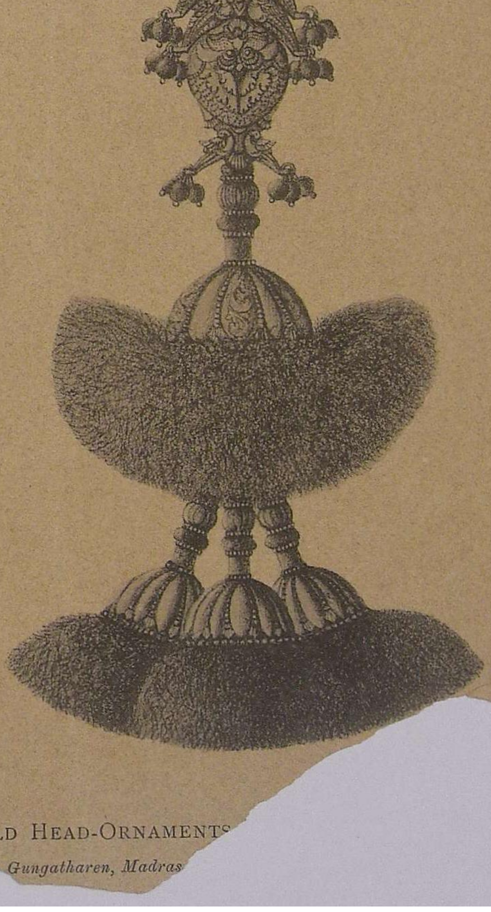

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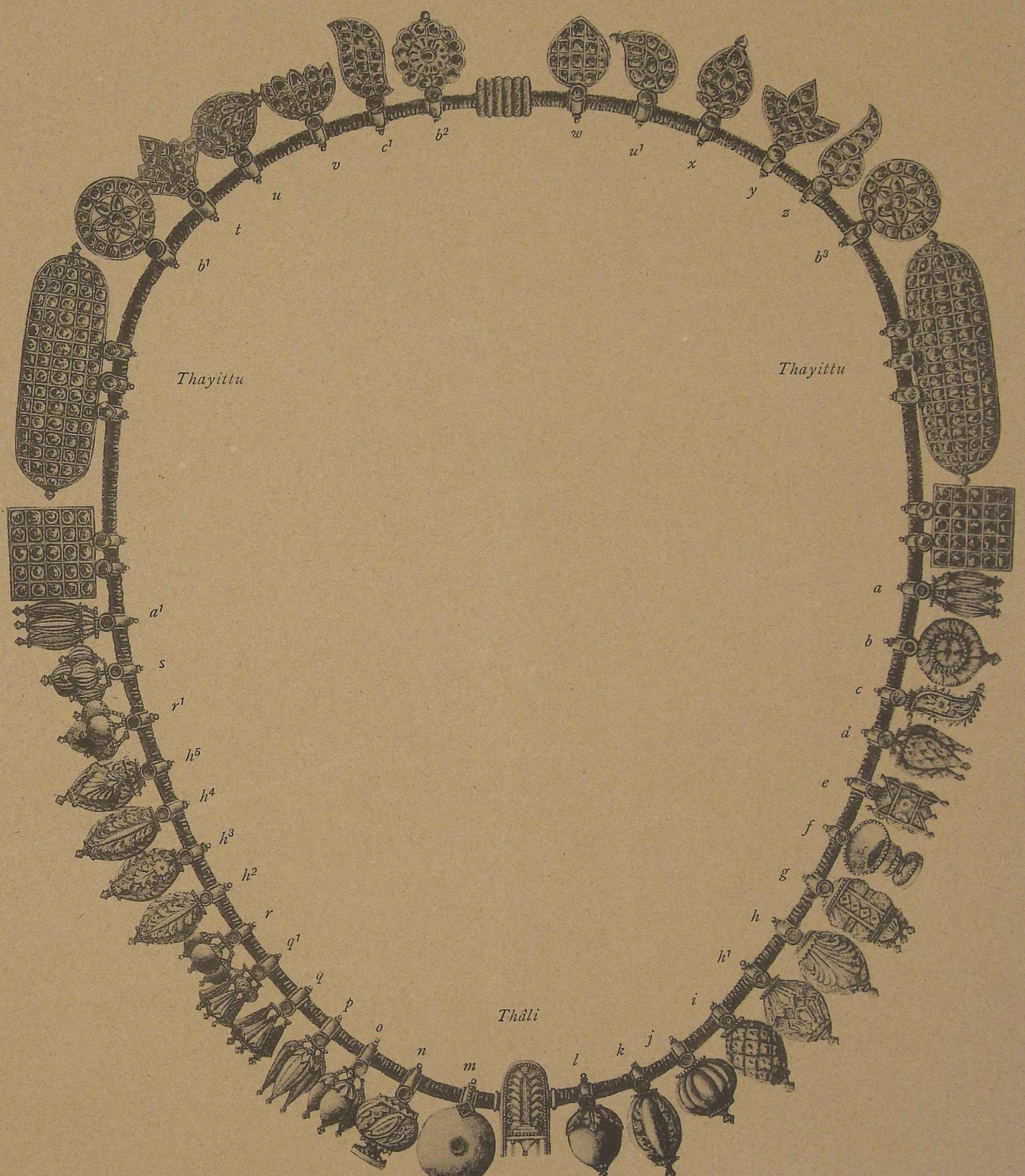
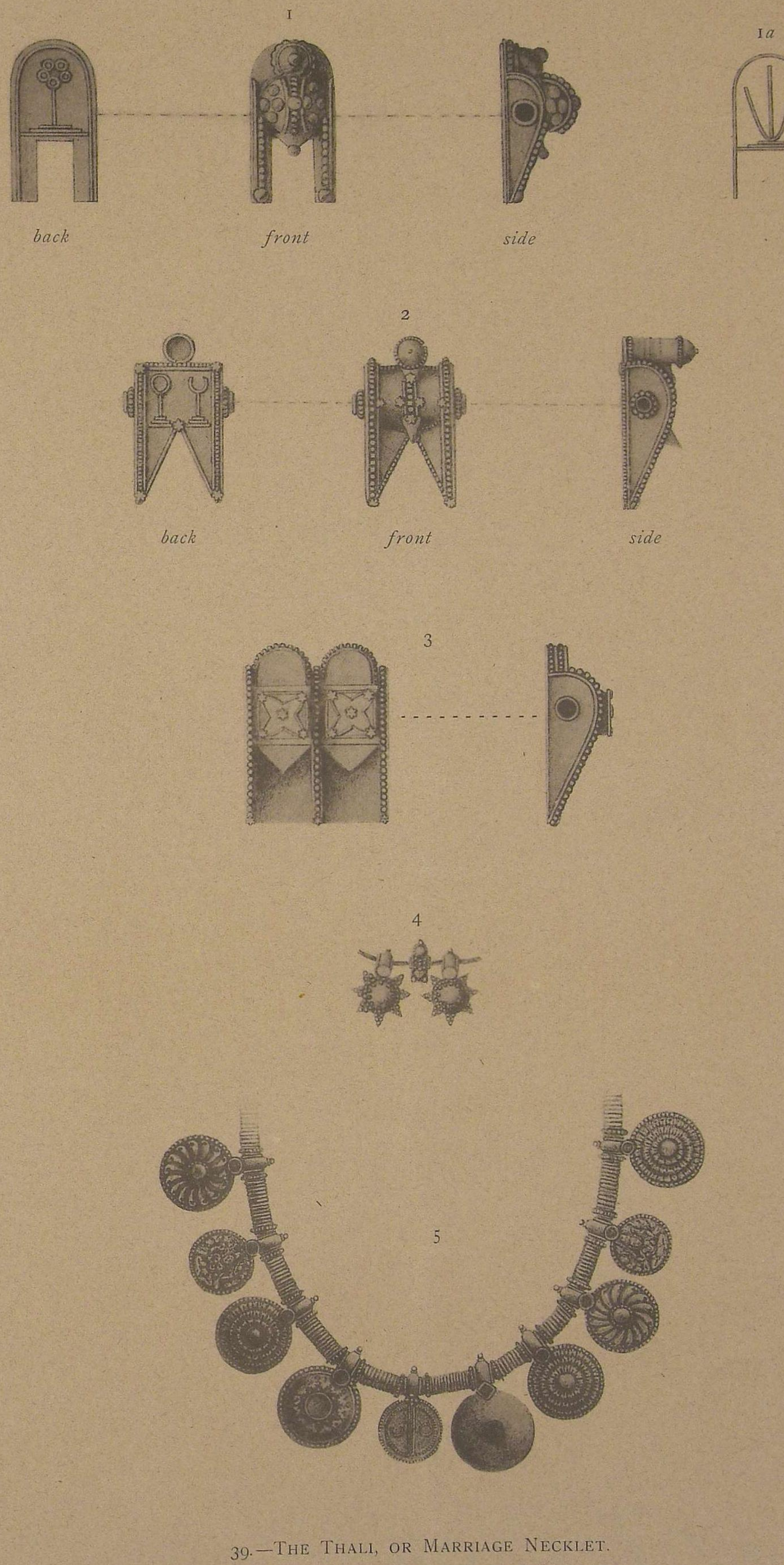
37.—GOLD HEAD-ORNAMENTS

C. Gungatharen, Madras

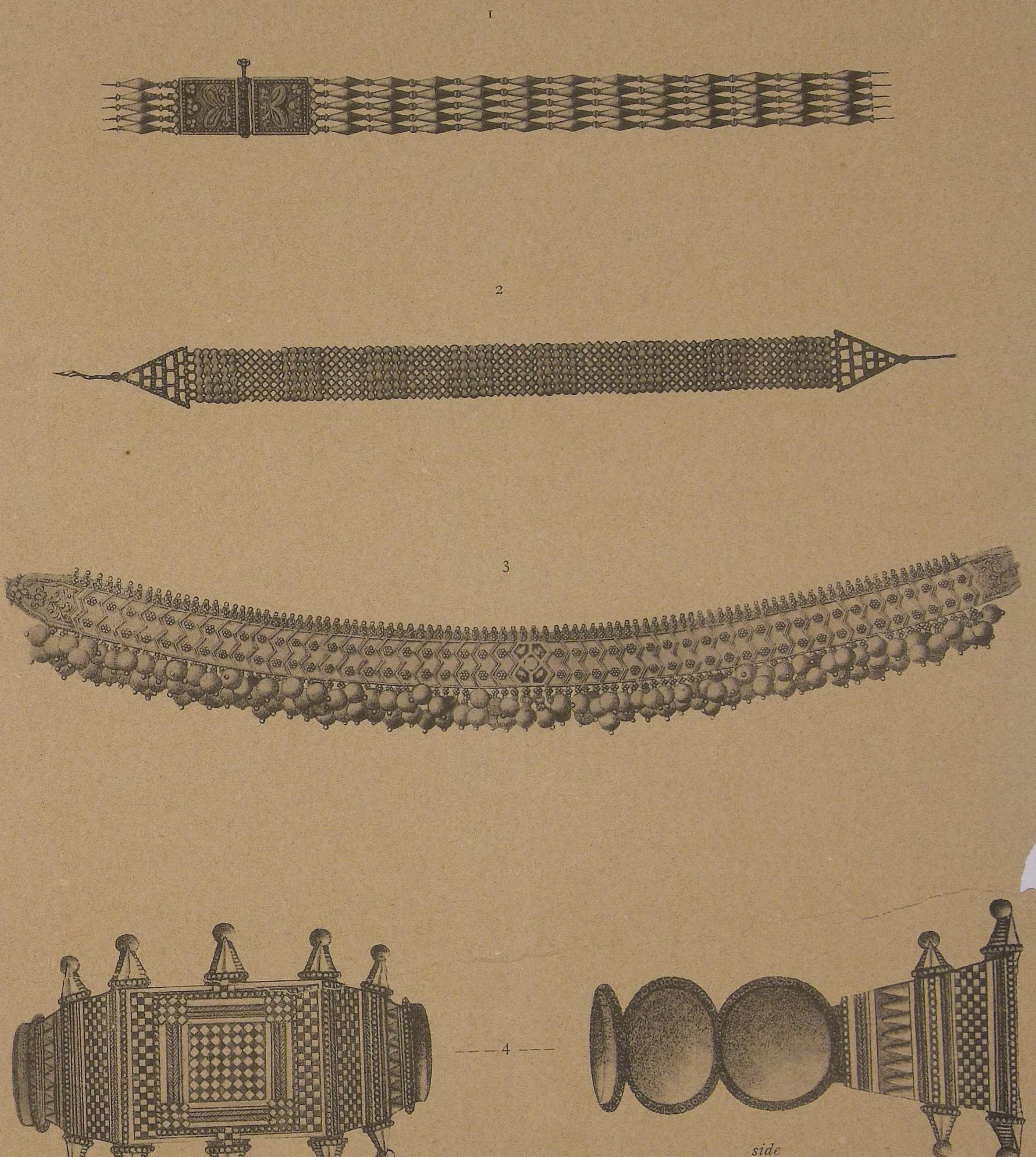


38.—The Thâli, or Marriage Necklet.
Madras Presidency.



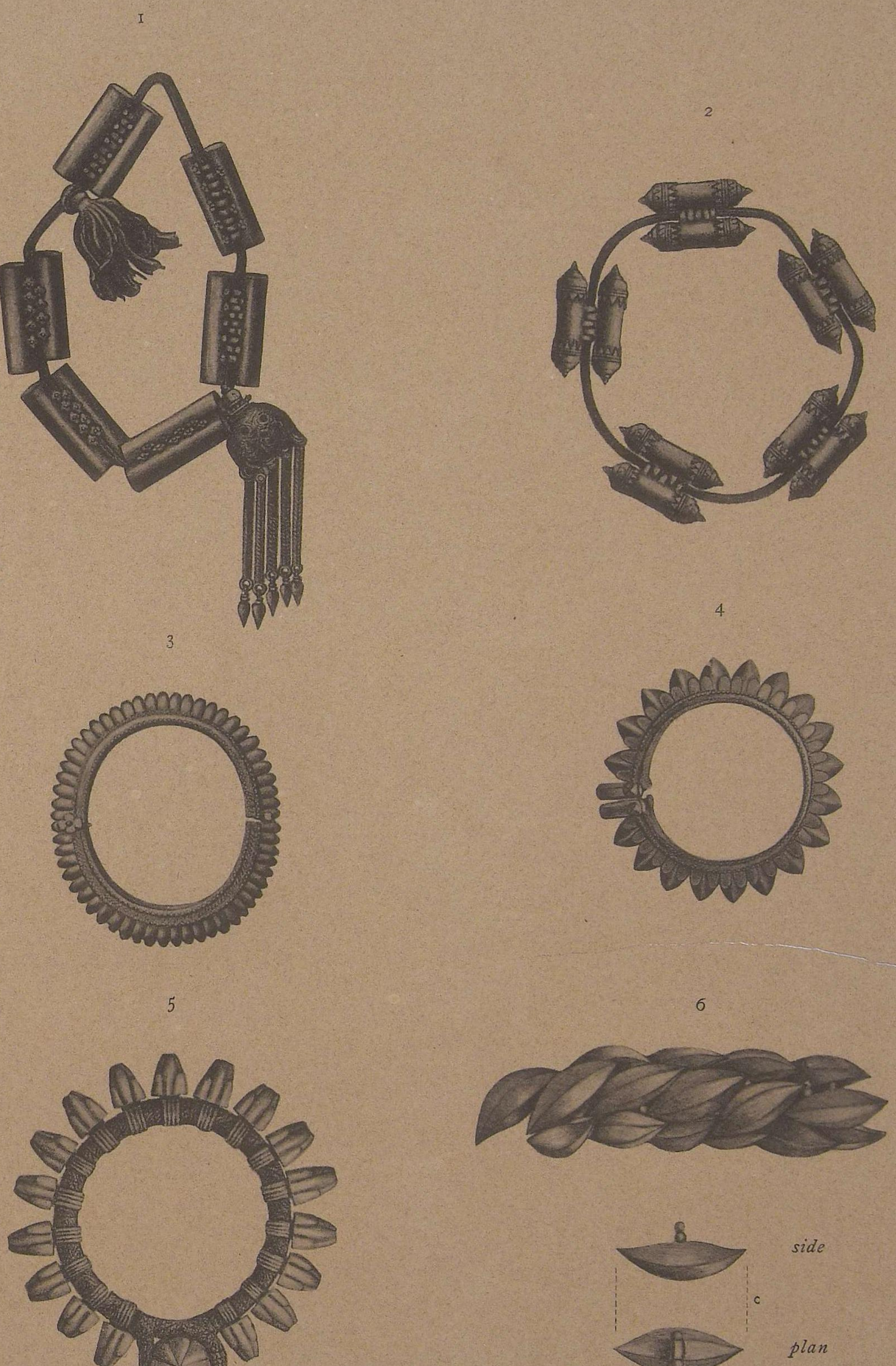
39.—The Thali, or Marriage Necklet.

From drawings by C. Gungatharen, Madras School of Arts.



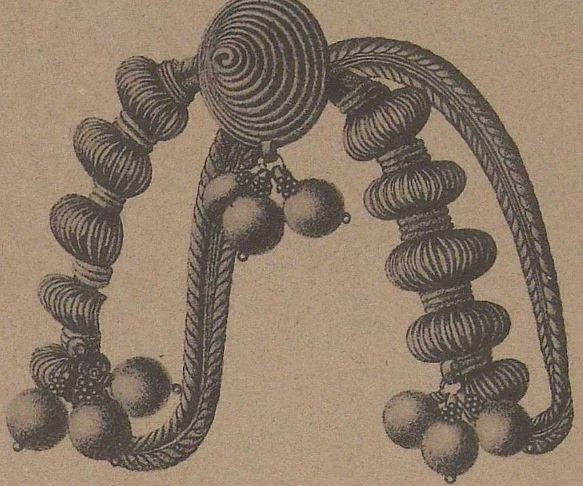
30.—Figs. 1, 2, 3. Gold Necklets. Fig. 4. Silver Armlet.
Madras Presidency.

35.—Ear-Ornaments and Nose-Rings.
Madras Presidency.



27.—Silver Armlets and Bracelets worn by Low Castes.
Madras Presidency.

1



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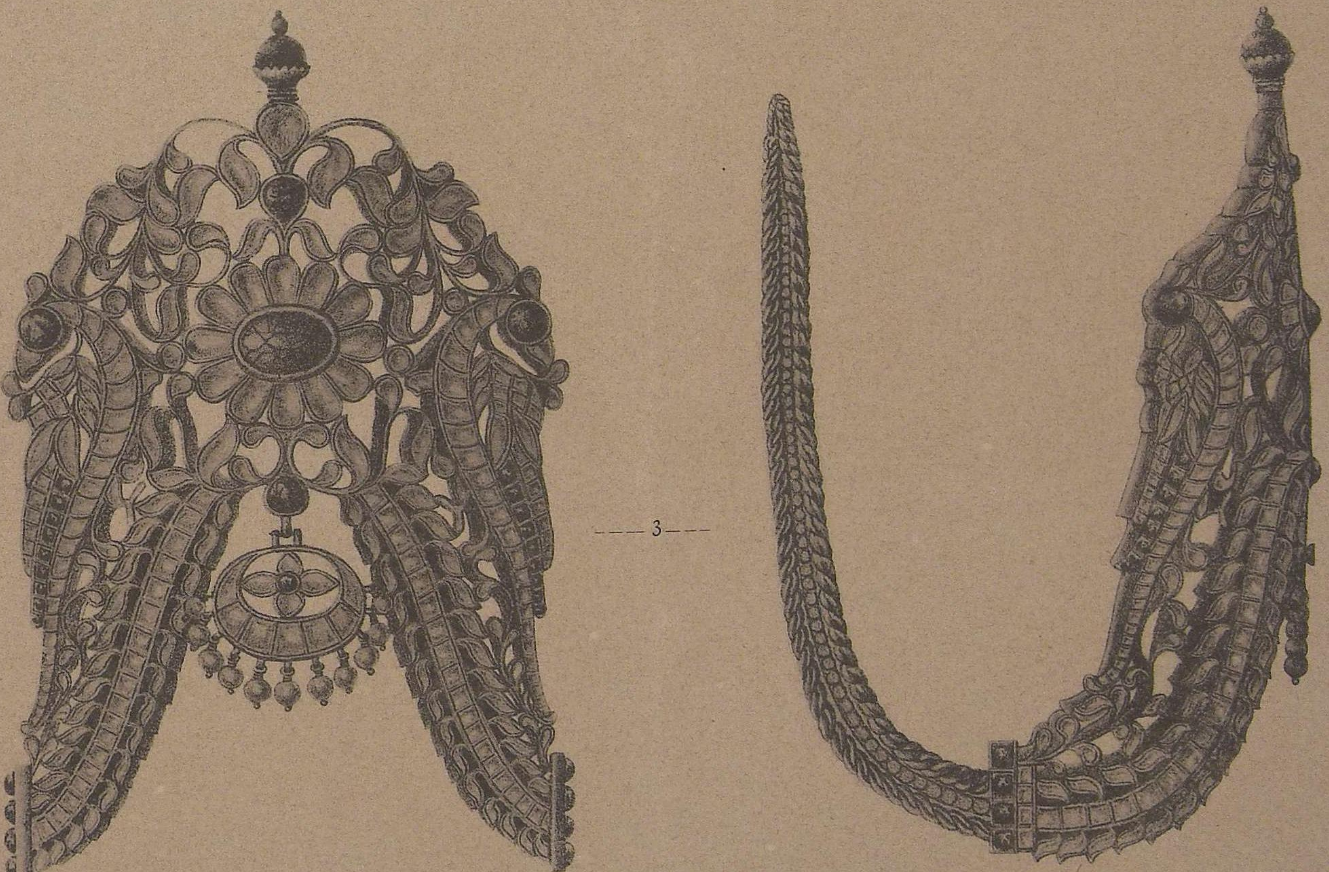

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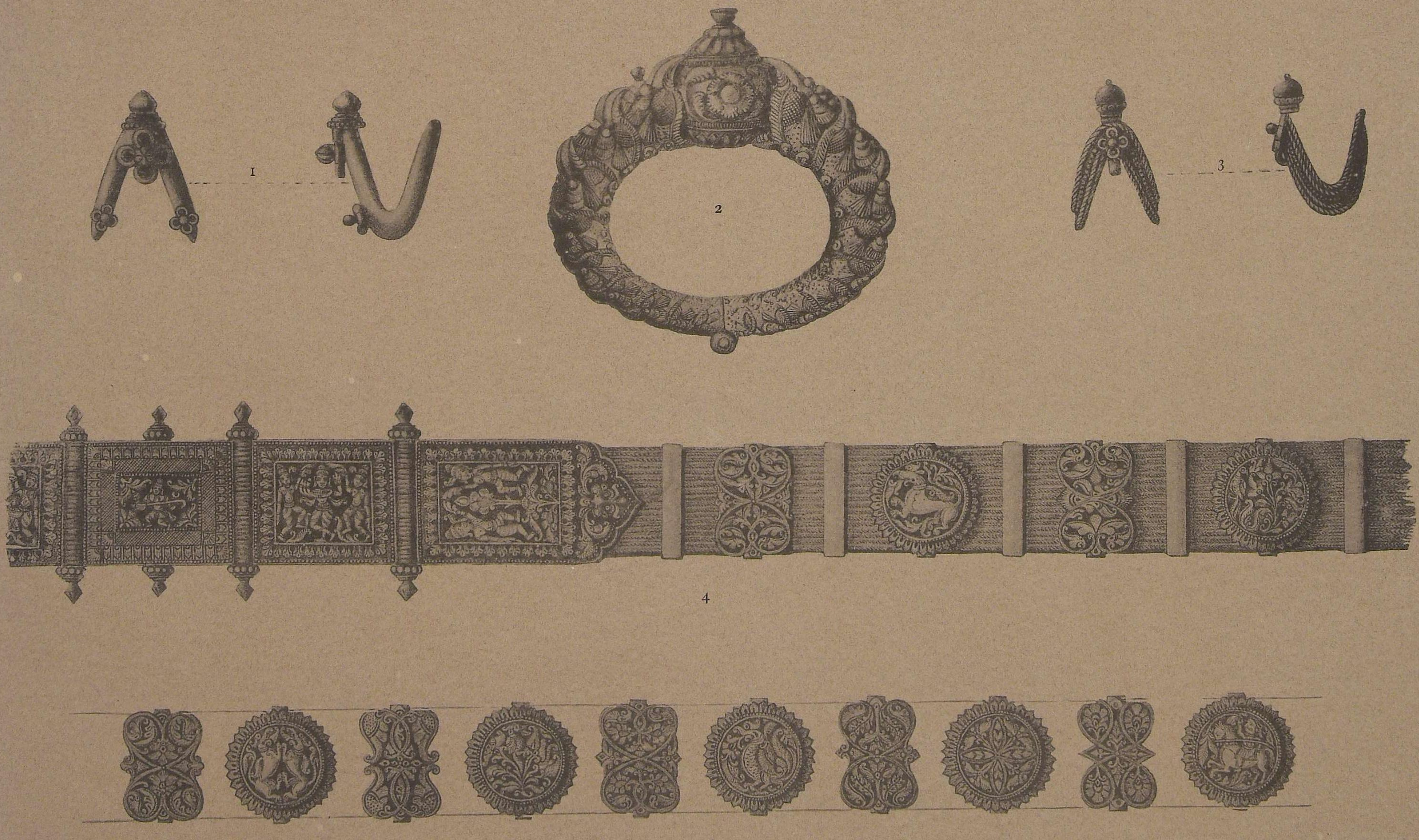
front *side*

40.—Gold and Jewelled Armlets.
Madras Presidency.



41.—Finger Rings, Gold Bracelet, and Silver Belt.

From drawings by C. Gungatharen, Madras School of Arts.

HIS LIFE IS THE GREAT SCHOOLMASTER AND EXPERIENCE THE MIGHTY VOLUME

"It is only through woe that we are taught to reflect, and gather the Honey of Wisdom, not from flowers but THORNS."—*Lord Lytton.*

AT HOME—My Household God.
ABROAD—My Vade Mecum.

A GENERAL OFFICER, writing from Ascot, says:—"Blessings on your 'FRUIT SALT!' I trust it is not profane to say so, but in common parlance I swear by it. Here stands the cherished bottle on the chimney-piece of my sanctum, my little idol, at home my household god, abroad my *vade mecum*. Think not this the rhapsody of a hypochondriac; no, it is the outpouring of a grateful heart. The fact is, I am, in common, I daresay, with numerous old fellows of my age (67), now and then troubled with a tiresome liver. No sooner, however, do I use your cheery remedy, than exit Pain—'Richard is himself again.' So highly do I value your composition that, when taking it, I grudge even the little sediment that will always remain at the bottom of the glass. I give, therefore, the following advice to those wise persons who have learnt to appreciate its inestimable benefits:—

"When ENO'S SALT betimes you take,
No waste of this elixir make,
But drain the dregs and lick the cup
Of this the perfect pick-me-up.'"

Writing again on January 24th, 1888, he adds:—

"Dear Sir,—A year or two ago I addressed you in grateful recognition of the never-failing virtues of your world-famed remedy. The same old man in the same strain now salutes you with the following:

"When Time, who steals our years away,
Shall steal our pleasures too,
ENO'S FRUIT SALT will prove our stay,
And still our health renew."

IN THE BATTLE OF THIS LIFE ENO'S "FRUIT SALT" is an imperative hygienic need, or necessary adjunct. It keeps the blood pure, prevents fevers and acute inflammatory diseases, removes the injurious effects of stimulants, narcotics, such as alcohol, tobacco, tea, coffee, by natural means; thus restores the nervous system to its normal condition, by preventing the great danger of poisoned blood and over-cerebral activity, sleeplessness, irritability, worry, &c.

FEVERS, BLOOD POISONS, &c.—EGYPT.—CAIRO.—"Since my arrival in Egypt in August last, I have on three separate occasions been attacked by fever, from which on the first occasion I lay in hospital for six weeks. The last two attacks have been, however, completely repulsed in a remarkably short space of time by the use of your valuable Fruit Salt, to which I owe my present health, at the very least, if not my life itself. Heartfelt gratitude for my restoration and preservation impels me to add my testimony to the already overwhelming store of the same, and in so doing I feel that I am but obeying the dictates of duty. Believe me to be gratefully yours,

Mr. J. C. Eno. A CORPORAL, 19th Hussars, 26th May, 1883.

HOW KANDAHAR WAS WON.—"During the late Afghan War we were before Kandahar, and had been reconnoitring the enemy's position with Colonel M—'s splendid cavalry regiment, when, to our merriment, the colonel produced a bottle of ENO'S 'FRUIT SALT.'' 'Take,' he said, 'an old soldier's advice;' so, to please him, we did. We emptied the bottle. And Colonel M—— gave another bottle to P—'s men. We certainly slept soundly that night, and awoke fresh as paint. Two days afterwards the colonel said at mess, 'You fellows laughed at me about ENO'S 'FRUIT SALT,' but it was mainly through that stuff I gave you, did such splendid deeds that day. Personally,' said the colonel, 'I never felt better, and so do the officers of my regiment, and we were ready to encounter half-a-dozen Ayoobs.' After that the colonel was always called 'Old Eno.'"—From "MESS STORIES," by PROTEUS, pp. 126, 127, published by Messrs. Simkin, Marshall & Co., Stationers' Hall Court, 1889.

A NATURAL APERIENT, WITHOUT HAZARDOUS FORCE. An unsolicited testimonial from the late S. C. HALL, F.S.A., who wrote the following when above 80 years of age: "I have for a long time used ENO'S 'FRUIT SALT.' I have found it an effective yet gentle aperient, very beneficial to persons of sedentary habits, especially such as exercise not the limbs but the brain, and frequently require to assist nature without hazardous force. It acts according to the quantity taken—either as a relieving medicine or as a cooling and refreshing drink, and I am convinced that it does not weaken when it stimulates."

INDIA AND ENO'S "FRUIT SALT."—"Dilbrughar, Upper Assam, India, March 6th, 1880. Dear Sir,—I desire to state the advantage which I, and I do not doubt many others in this part of the world, have derived from your 'FRUIT SALT.' Unlike other Saline Aperients, it is not lowering in its action, though previous to its immediate action it naturally causes great thirst. I have used it on board ship in tropical latitudes, and both there and here I can most honestly bear witness to the fact that its use has warded off fever over and over again. When taken in time it is invaluable. As far as I am aware it is most popular in this part of North Eastern Asiatic India, and I consider that you are distinctly entitled to this testimonial from me. I need not add it is wholly unrequested. I enclose my card, but from my extreme individual inconvenience arising from publicity, I do not wish my name to appear, and merely subscribe myself, most truly yours, 'A PLANTER.'—J. C. ENO, Esq., HATCHAM FRUIT SALT WORKS, LONDON, S.E.

SUPE ALL OTHER SALINES.—"Dear Sir,—Having been in the habit of taking your 'FRUIT SALT' for many years, I think it is only right to tell you that I t a most invaluable medicine, and far superior to all other saline mixtures I have ever tried. I am never without a bottle of it in the house, as I find it po ree most desirable qualities—namely, it is pleasant to the taste, promptly efficacious, and leaves no unpleasant after-effects. I do not wish my name to appear, t from the publication of that you are welcome to make use of this testimonial if it is of service.—A DEVONSHIRE LADY.—January 25th, 1889.

T RET OF SUCCESS.—STERLING HONESTY OF PURPOSE, WITHOUT IT LIFE IS A SHAM! "A new invention is brought before the public, and co success. A score of abominable imitations are immediately introduced by the unscrupulous, who, in copying the original closely enough to deceiv lic, and yet not so exactly as to infringe upon legal rights, exercise an ingenuity that, employed in an original channel, could not fail to secure on and profit."—Adams. CAUTION.—Examine each bottle and see that the capsule is marked Eno's "Fruit Salt." Without it you have been impose a worthless imitation. Sold by all Chemists.

repared only at ENO'S "FRUIT SALT" WORKS, LONDON, S.E., by J. C. ENO'S PATENT.

WEAK AND LANGUID FEELINGS.

Rheumat Sciatica, Lumbago, Nervous Exhaustion, Impaired Vitality, Brain Fag, Sleeplessness, Ladies' Ailments, Hysteria, Indigestion, Constipation, Loss of Appetite, Kidney Troubles, &c., yield like magic to the marvellous healing properties of

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THESE Genuine Electric Belts are exceedingly comfortable to wear, give wonderful support and vitality to the internal organs of the body, improve the figure, prevent chills, impart new life and vigour to the debilitated constitution, stimulate the organic action, promote the circulation, assist digestion, and promptly renew that vital energy the loss of which is the first symptom of decay.

FOR STRONG NERVES.

MR. C. B. HARNESS,

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FOR NERVOUSNESS.

THOUSANDS OF TESTIMONIALS

have been received from all ranks of society, the originals of which may be seen at the Electropathic and Zander Institute, 52, Oxford Street, London, W., where the Medical Battery Company's experienced officers may be consulted daily, either personally or by letter, without charge, on all matters relating to health, and the application of electricity, massage, &c., for the relief and extermination of disease. A personal interview is, of course, preferable, when possible, as it not only enables the inquirer to explain more clearly the symptoms of his or her particular case, but the many interesting features of the Company's extensive establishment can be personally inspected and explained, and the

ELECTROPATHIC BELT

appliances can be seen scientifically tested. A private consultation form will be sent to any address, with pamphlet and book of testimonials, free on application, and all who are unable to call should write at once before they forget it.

MR. EDWARD LLOYD'S OPINION

Of Harness' Electropathic Belt.

Mr. EDWARD LLOYD, England's greatest tenor, writing to Mr. Harness, July 4, 1892, says: "Will you send me another Electropathic Belt the same strength as before? Probably you would like to know my opinion and experience of your appliances. Under the advice of a friend who has a thorough knowledge of your invention, I ordered my first belt with very little faith, having previously tried the ordinary medical remedies without any result. I commenced to wear your Belt prior to my visit to America, and felt better from the first day. All through my tour I was remarkably well, and now I feel that I have completely regained my health. I am convinced that this result was achieved by your Belt alone. I wish the Electropathic Institution over which you preside every success, and can conscientiously recommend your appliances to my friends.

Yours faithfully,

Edward Lloyd.

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"Complete Relief."

LADIES' AILMENTS.—"I am happy to say I have received complete relief from your Electropathic treatment. Several of my friends have purchased your appliances, and we are more than satisfied, and can

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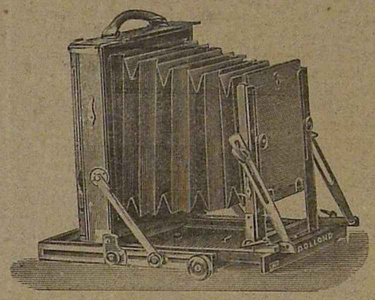

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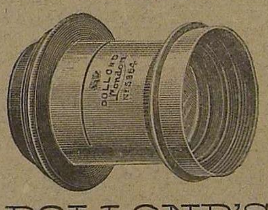

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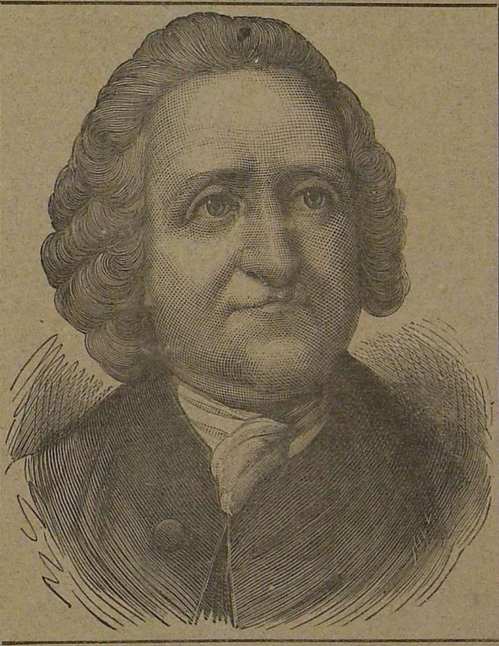

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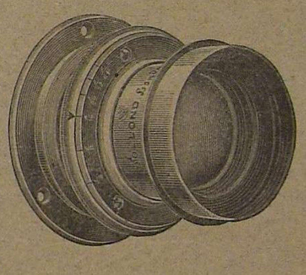

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